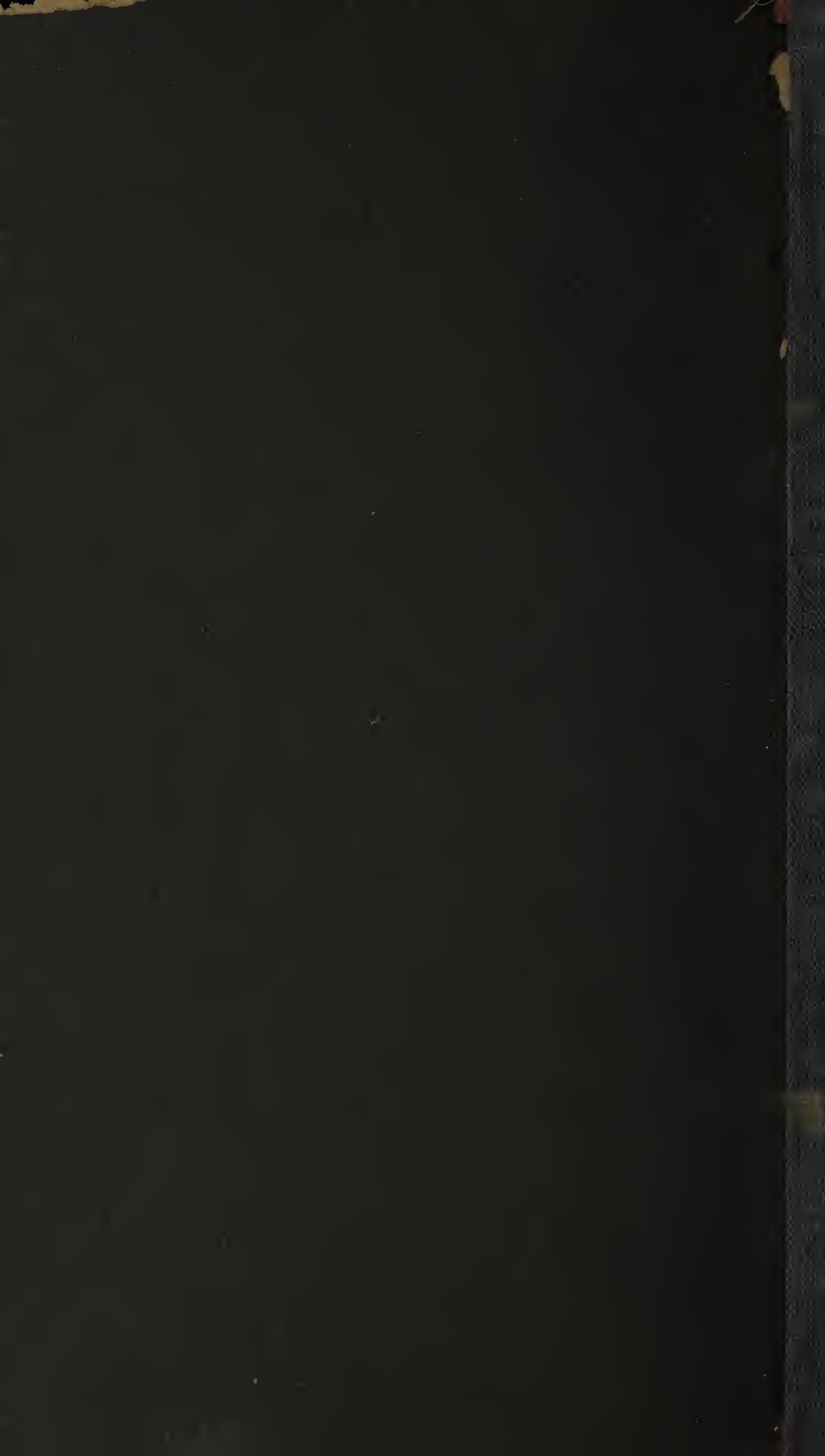


372.5
B65

REPORT
OF THE
COMMITTEE ON DRAWING.



SCHOOL COMMITTEE.

372.5

B65

REPORT

EDUCATION
DEPARTMENT

OF THE

COMMITTEE ON DRAWING.



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1874.

372.5

B65

REPORT.

The following report, now respectfully submitted by the Drawing Committee, contains the record of instruction in Drawing given the public schools during the past year. Although the term opened under certain disadvantages, hereafter referred to, it entered upon an efficient state of progress so soon as these were removed, and closed with the annual exhibition, whose decided superiority to all previous displays of the kind was widely and warmly acknowledged. It had been hoped by those most interested in the progress of the pupils that, when the September term commenced, the schools would have been supplied with the new text-books, prepared by the General Supervisor with special reference to their needs. The use of these books was not however authorized by the School Board until so late in the year that the systematic course laid down in them could not be immediately entered upon.

In the mean time the work done was of a desultory character in some of the schools, while in others little or none was accomplished. The regular time allotted for Drawing was taken up with other studies, the intention being to make up for it after the text-books had been allowed. This plan where followed, though quite unobjectionable, inasmuch as it was merely an exchange to be eventually equalized, was in so far to be regretted that it gave opportunity for superficial and wilfully hypercritical observers to assert, that more than the legitimate time had been taken for Drawing in certain schools during the year. Such is not the case, as we have shown above; a debt had been incurred to Drawing, which was legitimately paid during the latter part of the term.

In connection with this matter, it may be well to state that the Drawing Committee, being fully alive to the importance of a strict observance of the time allotted for Drawing in the public schools, now issues monthly papers which the head-masters are requested to fill up. One of the questions which they have to answer is, "How much time has been given to Drawing in your school during the past month?" If, in any case, an answer shows that more than the authorized time has been used, notice is immediately taken of it, and a recurrence of such infringement of the rule is prevented.

Occasional visits paid to the schools, by members of the Drawing Committee, by the General Supervisor, and by the Special Instructors, act as a further restraint upon the possible tendency of any one master or masters to allow his pupils to take more time for Drawing than they should do. Each member of the committee undertakes to visit a certain number of schools, in order that he may be able to make a verbal report, and answer any questions concerning them at the meetings of the committee; the Supervisor keeps himself fully informed about the work done in the schools collectively, and the Special Instructors, over and above their regular lessons in the High Schools, supervise the Grammar Schools so far as their limited time will allow. By these various means an efficient watch is kept up, and the committee is fully informed of the condition of matters connected with Drawing in the schools.

The programme of instructions issued for 1873-4 has been adhered to in every particular. The report of last year showed that, owing to the want of compasses in the High and Grammar Schools, the committee had not been able to introduce the important study of Practical Geometry, enjoined by the programme of 1872-3. Since its publication the compasses have been supplied to a limited extent, and the study has been satisfactorily prosecuted. When first introduced,

geometry was taught with instruments in all the classes of the Grammar Schools, but it was afterwards thought better to allow instruments to be used in the three upper classes only, because the number of sets (50) supplied to each school was inadequate, and because the instruments were of so excellent a quality that it seemed a pity to put them into the hands of very young children, who could well afford to wait until cheaper, though equally serviceable sets were provided. The two lower classes were therefore directed, like the classes in the Primary Schools, to work out geometrical problems by hand and rule,—a course which would prepare them for the proper use of instruments after promotion, and at the same time would contribute in no small degree to the formation of habits of accuracy and precision. The programme of instruction prepared by the Supervisor designates the text-books which are to be used in the several classes. In a carefully graduated system of instruction, such as his, the absolute fitness of each book to a special class of scholars depends upon the degree of efficiency which such class is supposed to have attained, through study of the book or books allotted to the class or classes below it. If these have not been studied, difficulties supervene which are not contemplated. If the child attempts to run before he has learned to walk, he is sure to fall. The same fate must be shared by pupils of upper classes, who use advanced books without having passed through those of a lower grade.

It is self-evident that we must wait a few years until scholars in the High School come to their work fully prepared for it by the course of instruction which they have undergone in the Primary and Grammar Schools, before we can test the value of Mr. Walter Smith's system, and pronounce upon its absolute merits. It has already accomplished enough, under very imperfect conditions, to warrant the belief that it will eventually obtain the approval of all competent and unprejudiced judges. Processes of education can no more be

forced by our impatience than processes of nature. We must be content to wait for results until the time comes when they may lawfully be expected. First the seed, then the plant, then the ear, then the full-corn in the ear. We might as well expect to turn a boy into a man by clothing him with the "toga virilis," as to suddenly mature the wits of young children by putting advanced books into their hands. The abnormal stage through which we are at present passing, in regard to Drawing, is the consequence of our having been obliged to fit a new and graduated system of instruction upon an old and graduated system of schools. If we recognize the stage as transitional, we shall not come to hasty conclusions; and, knowing that time will make all as it should be, shall suspend our judgment for the present.

Those persons who are so far behind the present age as to look upon Drawing as an accomplishment, may, nay will doubtless, consider the annual expense of teaching it in the public schools as extravagant; and from their point of view we most heartily agree with them. We, however, as heartily disagree with them from our own point of view, and do not fear any condemnatory verdict from the men who know how important the study of Drawing is to the advance of the best interests of a great manufacturing State like Massachusetts. Many of the children in her public schools must hereafter win their daily bread by trades and professions which demand an elementary knowledge of the arts of design, while the artisans and mechanics who avail themselves of the opportunities for instruction in free-hand and instrumental Drawing, so freely offered to them in the evening schools of the city, acquire a knowledge which will double the value of their labor in the market. With these material advantages, which all can appreciate, the study of Drawing unites others, both physical and ethical. Into the first category enter those advantages to the body which are procured by the exchange of studies or labors of a dryer or more fatiguing

nature, for an attractive employment, which, by freshening the mental powers, induces a more healthy physical condition. Into the second category enter those advantages to the moral nature which arise from the eminently refining influences of art upon all who are in any degree led to study it. Such study superinduces a love of nature, and the pleasure derivable from it, as from art, which as Emerson admirably says is "nature passed through the alembic of man," is of the purest and most elevating character.

Most people walk through the world as do those "who have eyes and see not;" for "sight is a faculty, seeing an art." The myriad beauties which lie around them are hidden from their sight, and they are thus deprived of infinite sources of enjoyment which the study of form and color in nature and in art would reveal to them. From these premises we draw the conclusion that few studies offer such various advantages to the young as that of art, since it promotes their physical, moral and intellectual growth, and at the same time increases their material prosperity. The study of art can be pursued to but a very limited degree in the public schools; but even this, if thorough as far as it goes, will enable the student to continue it, if he have leisure and inclination to do so, with a hope of success which he could not have, had he not been well grounded in the elementary branches.

If, then, we give due weight to the above-mentioned reasons why Drawing should be a made branch of public education, and know that to teach it under the present system costs the city about two mills a day for each scholar, we shall hardly consider the total expenditure extravagant. This, for the year 1873-74, including both day and evening schools, has been \$31,835.52, exclusive of drawing-books furnished to the children; — \$17,685.34 of this amount was absorbed by the salaries of teachers. A portion of it was spent in the purchase of permanent material, which will be available for

a long period, such as the Primary School cards, which ought to last for ten years to come, the manuals and the instruments used for geometrical drawing. The sum of \$424.93 was paid back to the city, by the pupils attending the free evening drawing classes, for paper, pencils, etc., which they had purchased during the winter. While the other free evening schools supported by the city have cost \$24,096.04, the free evening drawing schools have cost but \$9,649.19. This is certainly not a large proportion for the maintenance of four schools, which furnish very valuable instruction to a class of persons whose advancement is so important to the Commonwealth.

There is, in point of fact, but one branch of study pursued in the public schools which offers a fair comparison with that of Drawing, as bearing upon the question of relative expenditure. This is Music, which, like it, is stigmatized by some persons as an accomplishment, and therefore objectionable. Of the two, Drawing should meet with most favor, as being the more important branch of public education, on account of its bearing upon industry. We heartily advocate the study of both branches, and therefore cannot be suspected of any invidious motives when we point out that in expenditure for permanent material it has cost much more to establish the study of Music than it can possibly cost to successfully introduce Drawing in all the schools. Something like \$40,000 has been expended for grand, semi-grand, and square pianos, while about \$13,000 has been paid for music charts. The annual festival is also conducted at an expense of some \$3,000, while only \$500 is asked for the exhibition of Drawing.

The salaries of the Supervisor and his seven assistants are estimated at \$19,300, while the amount asked for the Supervisor of Drawing and his seven assistants is only \$15,000.

We would not point to these figures to draw a comparison to the injury of the study of Music, for we feel a just pride

in our splendid system; we only ask the indulgence of the Board in our endeavor to establish the study of Drawing with equal success.

The sum total required for Drawing is increased by the expenses attendant in the evening drawing schools, to which Music has no corresponding charge.

Persons who are inclined to cavil at the increase of expenditure for Drawing, observable during the past year, would do well to remember that schools have been multiplied, pupils have increased, that three new wards have been added to the city, and that a large amount of permanent material has been purchased.

In managing the evening schools we have endeavored to practise economy as far as it was consistent with their well-being. Thus, for example, instead of having two principals at the Appleton-street school, as had been the case in previous years, but one was allowed, making a saving in money of \$720, and a great gain in the efficiency of the administration under so competent a person as Mr. Bartlett. Mr. Ward, assisted by Messrs. Young, Jepson and Johnson (who divided the four evenings a week between them, as Mr. Jepson had charge of the Dorchester classes two evenings in the week), and Mr. Frisbee (who instructed the ship-draughting class), managed the large classes at Tennyson street; and Mr. Damon directed the South-street class, though with only an assistant's salary, which seems hardly just, as he is a most efficient instructor, and his class is one of the best in the city. He was assisted by Mr. Mudge, who gave general satisfaction. In his annual report, Mr. Damon draws attention to the excellence of Mr. Walter Smith's geometrical course. He says, "All the students have recognized the value of a knowledge of the problems contained in it, and have frequently acknowledged a saving of hours of time, in laying out some part of their day's work by the application of one or more of these problems." In Mr.

Ward's report of his winter's work at Tennyson street, he strongly and justly sets forth the necessity of providing the students with solid models. Hitherto a few only have been borrowed from the Institute of Technology; otherwise the students have been restricted to flat copies. This is not sufficient, as Mr. Ward shows in the following passage of his report: —

"Most of the students are practical men, who wish to be so instructed that they can make drawings of any implements or machinery they may have occasion to use; and to be able to do this, two things are necessary; first, to know how an object should be drawn; secondly, to acquire the technical skill required to draw it without models; we are at present unable to teach the former of these two essential requisites. Mere ability to copy the drawing of another does not constitute a practical draughtsman, who must be able to draw from the objects themselves, and, finally, to imagine them as the inventor does, so that he may make drawings in full of machines which had never been built. I think it will be apparent, then, that after the student has gone through a course sufficiently long to acquaint him with the use and skilful handling of his instruments, model drawing is essential for his most satisfactory progress."

The conclusions here arrived at are so undeniably just, that it is to be hoped that a small appropriation will be made immediately, sufficient to procure a set of models such as are prepared by mechanical draughtsmen at Darmstadt. This matter of object drawing is one which is also of great importance to the students at the Appleton-street school, who, had it not been for private exertion last winter, would have had no large casts of statues or bas reliefs to draw from. A few of the best casts from statues should be purchased for this school, and added to the small collection belonging to the city.

While the evening schools at present in operation need to be better equipped, the growth of the city will necessitate

the opening of other schools during the ensuing winter. Charlestown puts in her claim, which cannot be disregarded, and an earnest appeal has been made to the Drawing Committee, through the East Boston Trade Association, for an Evening School there, where mechanics are ready to avail themselves of such a privilege. Application has also been made by the School Committee of the Board of Directors of Public Institutions, for aid in their project of giving instruction in Industrial Drawing at Deer Island. It would hardly seem necessary to commend the plan, for every one will acknowledge that, by giving the class of persons confined there the opportunity for such instruction, we shall add tenfold to the probabilities of their becoming useful and valuable citizens when they are realized. Boys and girls who know how to use their eyes and hands usefully are so much the less likely to use them harmfully. The only really dangerous classes are the ignorant and the idle.

During the past winter the General Supervisor, assisted by the Special Instructors, has given normal instruction at Tennyson street and Appleton street in perspective, model drawing and design. This is a most important work, as it is only by making the teachers of the public schools thoroughly competent for their task, that their pupils can reap all the advantages contemplated under the present system. Normal instruction has been further given to the teachers of the Primary, Grammar and High Schools by the General Supervisor, in the form of special lectures delivered at the Girls' High School. Examinations of both teachers and pupils were held in the spring, shortly before the annual exhibition, which took place in the month of June, at Horticultural Hall. The masters had been previously requested to select and send ten per cent. of the regular work done in their schools to the Hall, and to assist in arranging as much of it as possible in the spaces allotted to each school, designated by its name. This was done, and both masters and teachers attended in large

numbers to assist in a work of no little labor, and worked with unflagging zeal during the short time given for preparation. Only the legitimate work of each school was admitted, and the exhibition consequently offered to the great numbers of persons, who visited it, an opportunity of judging as to the real condition of the Drawing department, and of estimating the remarkable proficiency attained by many of the pupils in free-hand, model, memory, dictation and geometric Drawing, as well as in original design.

Messrs. Osgood & Co., having kindly offered to repeat their liberal action of last year, we have been again enabled to illustrate our annual report with a number of heliotyped drawings selected from the mass of those exhibited at Horticultural Hall. These drawings have been arranged to show the progressive character of the instruction in Freehand Drawing and Design, as given in the Day Schools.

In concluding this report, it may be well to say that we have endeavored in the past, as we shall endeavor in the future, to conduct the affairs of the department under our charge upon the soundest as well as upon the most economical principles. Every year sees the teachers of the public schools better able to give instruction in the elementary branches of Drawing, and the desired end of throwing the burden of art instruction into their hands is thus being gradually approached. When that time comes it will be possible to reduce the staff of special instructors in some degree, provided that those who continue in office have over them an efficient and highly competent head, such as they now have in Mr. Walter Smith, whose invaluable services it is hoped may long be retained.

In behalf of the Committee,

CHARLES C. PERKINS,

Chairman.

Sept., 1874.

REPORT OF EXAMINATION IN DRAWING OF THE BOSTON
TEACHERS, JUNE, 1874.

P for passed, F for failed.

NAME.	Freehand.	Model.	Memory.	Geometry.	Perspective.
E. B. Young	P	P	P	..	..
L. Ayer	P	P	P	..	..
M. F. Cogswell	P	P	F	..	..
A. L. Littlefield	P	P	P	..	..
E. M. Pevear . . . . .	..	P	..	..	..
L. F. Pearson	P	P	P	..	..
F. J. Cutter . . . . .	..	..	P	..	..
S. A. Curran	P	P	P	..	..
E. A. Winward	P	P	P	..	..
A. B. Badlam	P	P	P	..	..
H. S. Howes	P	P	P	..	..
M. M. Perry	P	P	P	..	..
K. Whitney	P	P	P	..	..
C. A. Otis	P	P	P	..	..
A. S. Johnson	P	P	P	..	..
E. C. Perkins	P	P	P	..	..
A. E. Wallcut	P	F	P	..	..
E. M. Warren	P	..	..	..	..
A. F. Boston	P	..	..	..	..
H. M. Bolman . . . . .	..	F	..	..	..
K. D. Williams . . . . .	..	P	..	..	..
M. E. Glidden	P	..	P	..	..
F. Blanchard	P	P	P	..	..
M. N. Williams	P	P	P	..	..
A. M. F. Sprague	P	P	P	..	..
M. L. Gillett . . . . .	..	P	..	..	..
A. D. Prescott	P	F	F	..	..
E. A. Gordon	P	P	P	..	..

Examination.—Continued.

<i>NAME.</i>	<i>Freehand.</i>	<i>Model.</i>	<i>Memory.</i>	<i>Geometry.</i>	<i>Perspective.</i>
A. Adams	<i>P</i>	<i>F</i>	<i>P</i>	..	..
E. C. Jordan	<i>P</i>	<i>F</i>	<i>P</i>	..	..
A. M. Jordan	<i>P</i>	<i>P</i>	<i>P</i>	..	..
C. J. Harris	<i>F</i>	<i>P</i>	<i>P</i>	..	..
M. J. Backup	<i>P</i>	<i>P</i>	<i>P</i>	..	..
A. Meston	<i>P</i>	<i>F</i>	<i>P</i>	..	..
M. T. Wise	<i>P</i>	<i>F</i>	<i>P</i>	..	..
M. T. Locke	<i>P</i>	<i>P</i>	<i>P</i>	..	..
L. D. Gage	<i>P</i>	<i>P</i>	<i>P</i>	..	..
S. C. Fales	<i>P</i>	<i>P</i>	<i>P</i>	..	..
H. L. Sawyer	<i>P</i>	<i>P</i>	<i>P</i>	..	..
M. A. Fuller	<i>P</i>	..	<i>F</i>	..	..
L. A. Colligan	<i>F</i>	<i>F</i>	<i>F</i>	..	..
H. P. Hall	<i>P</i>	<i>F</i>	<i>F</i>	..	..
E. G. Shaw	<i>P</i>	..	<i>P</i>	..	..
W. S. Parker . . . . .	..	..	<i>P</i>	..	..
S. K. Pratt . . . . .	..	..	<i>P</i>	..	..
(No name)	<i>P</i>	..	<i>P</i>	..	..
H. E. Boothby . . . . .	..	..	..	<i>P</i>	..
E. S. Emmons . . . . .	..	..	..	<i>F</i>	..
A. P. James . . . . .	..	..	..	<i>P</i>	..
A. T. Kelley . . . . .	..	..	<i>P</i>	<i>P</i>	<i>P</i>
E. H. Bailey . . . . .	..	<i>P</i>	..	<i>P</i>	..
M. E. Morse . . . . .	..	..	..	<i>P</i>	..
F. Blanchard . . . . .	..	..	..	<i>P</i>	..
M. C. Jacobs . . . . .	..	..	..	<i>P</i>	..
A. S. Hammonds . . . . .	..	..	..	<i>P</i>	..
J. W. W. Bullard . . . . .	..	..	..	<i>P</i>	..
M. A. Cummings . . . . .	..	..	..	<i>P</i>	..
M. P. Pronk . . . . .	..	..	<i>F</i>	<i>P</i>	<i>F</i>
R. N. Blanchard . . . . .	..	..	..	<i>P</i>	<i>F</i>
L. Ordway	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
A. L. Jenkins . . . . .	..	..	..	..	<i>F</i>

Examination. — Continued.

<i>NAME.</i>	<i>Freehand.</i>	<i>Model.</i>	<i>Memory.</i>	<i>Geometry.</i>	<i>Perspective.</i>
L. A. Sanborn	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
S. W. Symmes . . . . .	..	..	..	<i>P</i>	<i>P</i>
S. E. Austin . . . . .	..	..	..	<i>P</i>	<i>P</i>
J. B. Silver . . . . .	..	..	..	<i>P</i>	<i>P</i>
L. E. Shove . . . . .	..	..	..	<i>P</i>	<i>P</i>
S. J. Bullock	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
A. R. Gavett . . . . .	..	..	..	<i>P</i>	<i>P</i>
E. F. Carpenter . . . . .	..	..	<i>P</i>	<i>P</i>	<i>P</i>
W. B. Atwood	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
A. M. Foster	<i>P</i>	<i>P</i>	<i>F</i>	<i>P</i>	<i>F</i>
F. E. Tilton . . . . .	..	..	..	<i>P</i>	<i>P</i>
D. W. Jones . . . . .	..	..	..	<i>P</i>	<i>P</i>
E. C. Fisher . . . . .	..	..	..	<i>F</i>	<i>P</i>
O. Eliot . . . . .	..	..	..	<i>P</i>	<i>P</i>
C. P. Williams . . . . .	..	..	..	<i>P</i>	<i>P</i>
A. May . . . . .	..	..	..	<i>P</i>	<i>P</i>
J. M. Dill . . . . .	..	..	..	<i>F</i>	<i>F</i>
A. G. Bassett . . . . .	..	..	..	<i>F</i>	<i>F</i>
R. L. Duncan	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
S. F. Chandler . . . . .	..	..	..	<i>P</i>	<i>P</i>
E. L. P. Shannon . . . . .	..	..	..	<i>P</i>	<i>P</i>
M. F. Thompson . . . . .	..	..	..	<i>P</i>	<i>P</i>
A. B. Carter . . . . .	..	..	..	<i>P</i>	<i>P</i>
E. S. Lakeman . . . . .	..	..	..	<i>P</i>	<i>F</i>
G. C. Emery	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
C. H. Balch . . . . .	..	..	..	<i>P</i>	<i>P</i>
M. A. Smith	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
C. E. Camp . . . . .	..	..	..	<i>P</i>	<i>P</i>
A. E. Weston . . . . .	..	..	..	<i>P</i>	<i>P</i>
F. A. Craigen	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
E. M. Parker . . . . .	..	..	..	<i>P</i>	<i>P</i>
M. A. Eaton . . . . .	..	..	..	<i>F</i>	<i>P</i>
H. A. Hill	<i>P</i>	<i>P</i>	<i>P</i>	<i>F</i>	<i>P</i>

Examination. — Concluded.

<i>NAME.</i>	<i>Freehand.</i>	<i>Model.</i>	<i>Memory.</i>	<i>Geometry.</i>	<i>Perspective.</i>
E. B. Gay	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
F. A. Morse	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>	<i>P</i>
M. D. Chamberlain . . . . .	..	..	..	<i>P</i>	<i>F</i>
S. M. Wheeler . . . . .	..	<i>F</i>	..	<i>P</i>	<i>P</i>
A. W. Ford . . . . .	..	..	..	<i>F</i>	<i>P</i>
M. R. Merrill	<i>P</i>	<i>P</i>	..	<i>F</i>	<i>P</i>
H. M. Hills . . . . .	..	..	..	<i>P</i>	<i>P</i>
T. H. Wason . . . . .	..	..	..	..	<i>P</i>
C. E. Leonard . . . . .	..	..	..	<i>P</i>	<i>P</i>
M. D. Chapman	<i>P</i>	<i>P</i>	<i>P</i>	..	..
M. L. Moody	<i>F</i>	<i>F</i>	<i>P</i>	..	..
M. E. Perkins	<i>P</i>	<i>P</i>	<i>P</i>	..	..

WALTER SMITH, *Examiner.*

RESULTS OF THE EXAMINATION OF THE DORCHESTER
EVENING CLASSES, APRIL 27th, 1874.

G for good, P for passed, F for failed.

NAME.	Freehand.	Model.	Memory.	NAME.	Geometrical.	Building, Construc- tion and Machine Drawing.
Atwood, A. E.	P	F	F	Huebener, A.	P	..
Ford, Fannie M.	P	P	..	Steck, G.	F	..
Bacon, Annie	P	F	..	Allbright, W. B.	P	F
Holmes, Florence W.	P	P	F	Chadbourn, H.	P	F
Taupignon, M. L. . . . .	..	P	..	Brown, L. M.	P	..
Whitney, Mary J. . . . .	..	P	P	Wilson, D.	P	F
Moulton, G. H.	G	P	F	Kirk, J.	P	F
Ford, S. Louise	P	P	..	Bartlett, W. L.	P	..
Huebener, E. A.	P	F	F	Adams, C. L.	P	F
Nichols, F. A.	P	P	F	Bacon, J.	F	..
Warren, F. B.	P	F	F	Eddy, D. F.	P	F

WALTER SMITH, *Examiner.*

RESULTS OF THE EXAMINATION OF THE SOUTH STREET
SCHOOL EVENING CLASSES, APRIL 28th, 1874.

E for excellent, G for good, P for passed, F for failed.

<i>NAME.</i>	<i>Geometry.</i>	<i>Machine.</i>	<i>Architecture.</i>	<i>NAME.</i>	<i>Geometry.</i>	<i>Machine.</i>	<i>Architecture.</i>
Shannon, J.	<i>P</i>	. . .		Perry, H. M. . . . .	. . .	<i>E</i>	. . .
Murray, D.	<i>G</i>	. . .		Smith, W. . . . .	. . .	<i>P</i>	. . .
Jack, John	<i>P</i>	. . .		Campbell, C. R. . . . .	. . .	<i>G</i>	. . .
Scott, D.	<i>E</i>	. . .		Mulligan, M. F. . . . .	. . .	<i>G</i>	. . .
Manning, J. P.	<i>P</i>	. . .		Wayne, G. K. . . . .	. . .	<i>G</i>	. . .
Davis, C. E.	<i>P</i>	. . .		Boye, T. F. . . . .	. . .	. . .	<i>E</i>
Moore, W. M.	<i>P</i>	. . .		Campbell, M. C. . . . .	. . .	. . .	<i>F</i>
Porter, J. W.	<i>P</i>	. . .		Lynch, T. . . . .	. . .	. . .	<i>P</i>
Schmidt, H. A.	<i>P</i>	. . .		Carstein, W. . . . .	. . .	. . .	<i>P</i>
Sutton, R. W.	<i>P</i>	. . .		Driscoll, J. D. . . . .	. . .	. . .	<i>G</i>
Frost, G. W.	<i>P</i>	. . .		Fallbroock, W. . . . .	. . .	. . .	<i>F</i>
Thomas, H. G.	<i>P</i>	. . .		Smith, H. T. . . . .	. . .	. . .	<i>P</i>
Dennis, W. A.	<i>E</i>	. . .		Hall, J. E. . . . .	. . .	. . .	<i>G</i>

WALTER SMITH, *Examiner.*

RESULTS OF THE EXAMINATION OF THE STARR KING EVEN-
ING CLASSES, APRIL 28th, 1874.

E for excellent, G for good, P for passed, F for failed.

NAME.	Geometry.	Architecture.	Ship-draughting.	NAME.	Geometry.	Architecture.	Ship-draughting.
Butler, A. M.		F		Hyde, H. P.	E	P	
Snare, C. E.	G	P		Dewson, E.		E	
Delea, J. W.		G		Martin, J. M.		G	
Haley, G. F.		G		Munson, M. F.	G		
Smith, E. W.		G		Prendergast, M.	P		
Haberstroh, A.		G		Wooddill, C.	G		
Camman, M.		G		Hobbs, F. W.	P		
Paine, G. C.		G		Farnham, C.	P		
McDonald, C. H.	G	P		Kelley, W. L.	P		
Loobey, J. E.	G	E		Crosby, L. B.	G		
Foucar, E. L.	G	P		Kelley, J. R. S.			E
Downs, A. E.	G	E		Greene, A. S.			G
Sampson, C. A.	G	P		Frisbee, H. B.			G
Kendall, H. H.	P	G		Burnham, J. W.			G
Dean, J. D.		G		Currier, O. P.			E
Marshall, G. F.	G	G		Rood, J.			P
McLeod, G.		G		Mahony, K.			G
Whittaker, J.		G		Reed, C. L.			G
Glines, A. A.		G		Plumer, G. B.			E

WALTER SMITH, *Examiner.*

RESULTS OF THE EXAMINATION OF THE APPLETON STREET
SCHOOL EVENING CLASSES, APRIL 28th, 1874.

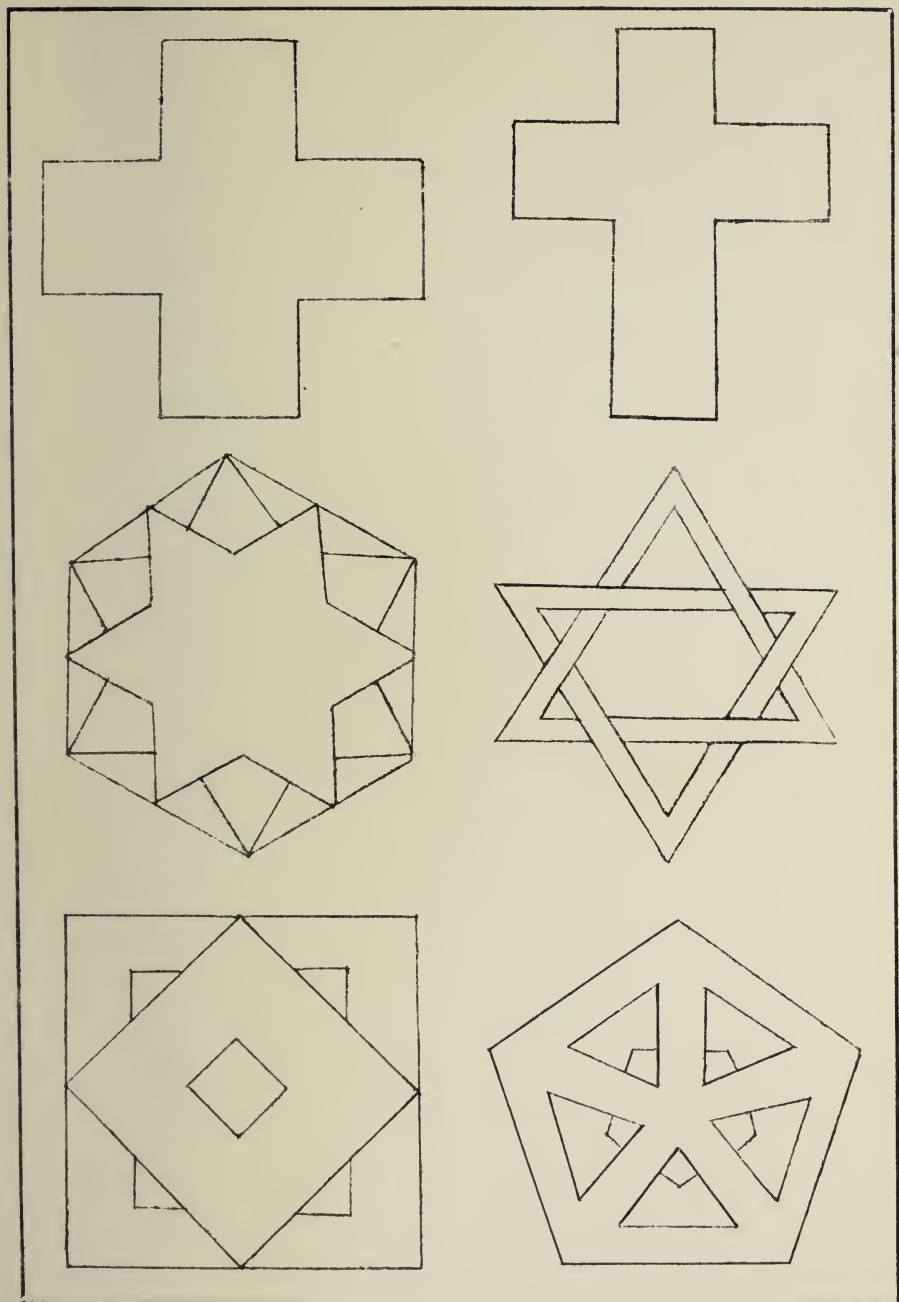
E for excellent, G for good, P for passed, F for failed.

NAME.	Freehand.	Model.	Memory.	NAME.	Freehand.	Model.	Memory.
Fillebrown, F. E.	P	P	P	Payson, J. P.	P	G	G
Haberstroh, A.	G	G	G	Lewis, G. W.	F	P	F
Joslyn, M. E.	P	P	P	Dewson, E.	E	F	G
McAvoy, A.	P	F	F	Hunter, W.	P	.	.
Lihnhardt, A.	P	F	P	Priest, A.	F	F	.
Burgess, C. B.	P	F	P	Brown, C. A.	P	P	P
Schuerch, R.	P	P	.	Seldensticker, G. B.	P	P	G
Chenery, H. A.	P	F	F	Seldensticker, W. B.	P	F	F
Smiley, W. H.	G	P	P	Porter, E. F.	G	E	G
Hubbard, E. S.	G	P	F	Bartlett, G. W. H.	P	F	.
Sigwart, G.	F	.	F	White, J. H.	G	G	.
Gallagher, S.	F	P	P	Dupee, O.	P	F	P
Burgess, H. K.	P	P	G	Gregerson, S. S.	F	P	P
Gullbrandson, P. G.	G	P	P	McNeil, E.	P	F	F
Smith, J. L.	P	P	P	McAvoy, J.	F	F	F
Roos, C.	G	P	P				

WALTER SMITH, *Examiner.*

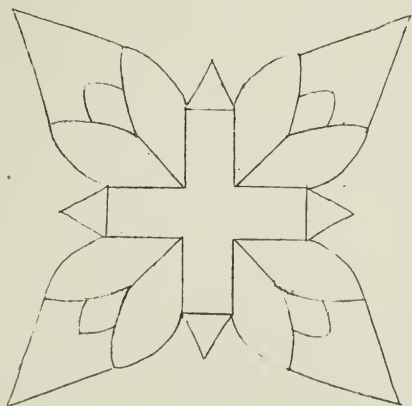
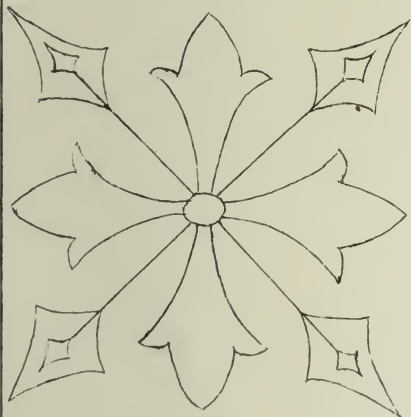
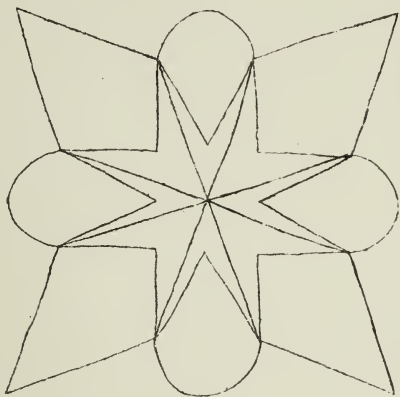
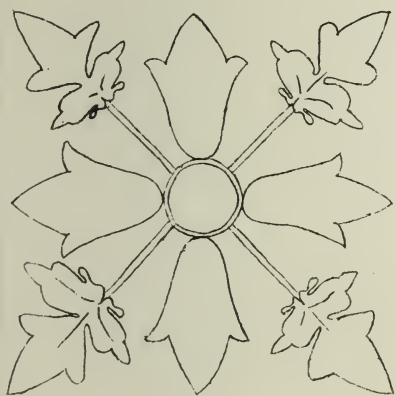
DRAWINGS FROM THE GRAMMAR SCHOOLS.

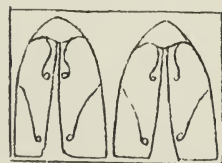
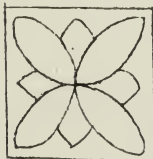
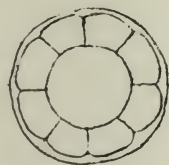
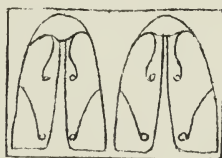
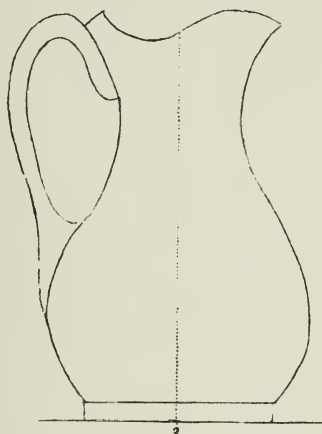
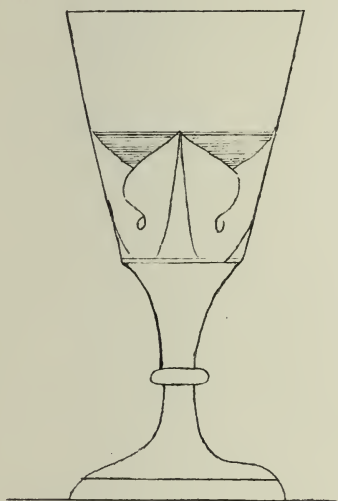
SIXTH CLASS.

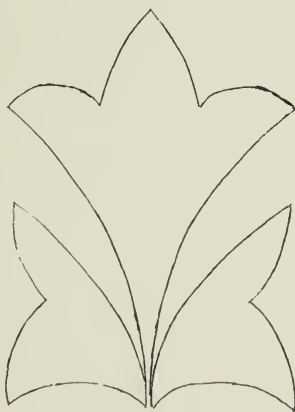
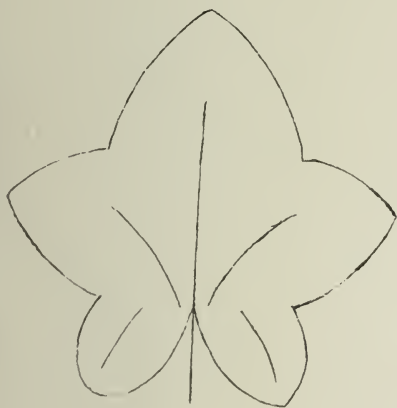
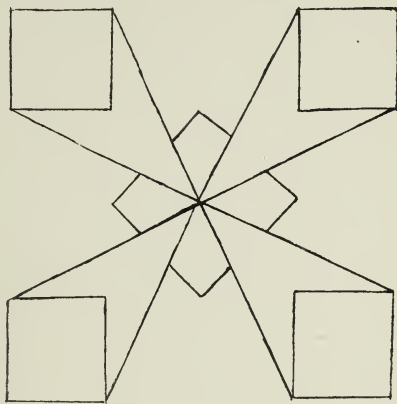
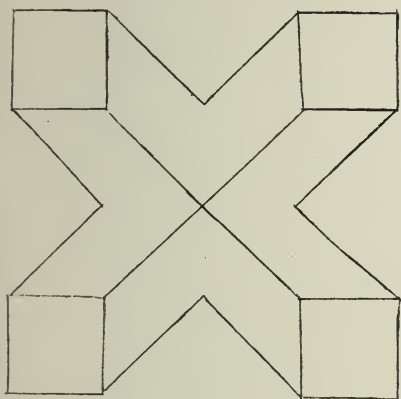


DRAWINGS FROM THE GRAMMAR SCHOOLS.

SIXTH CLASS.

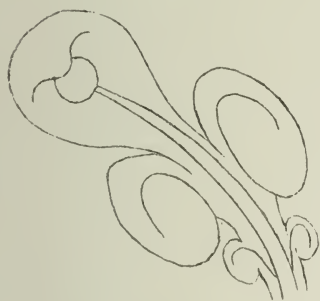
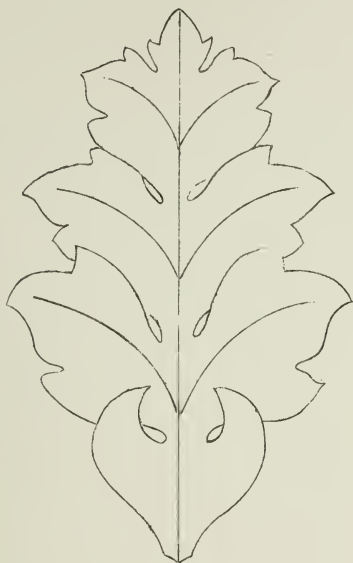
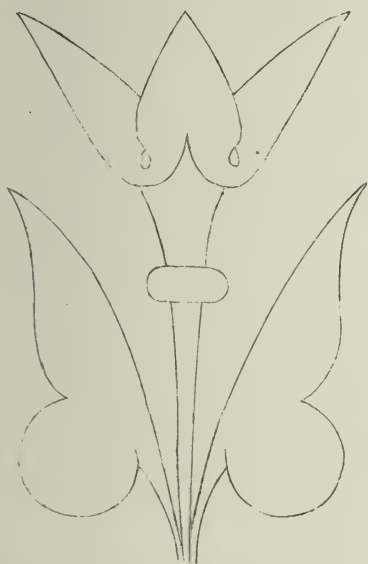






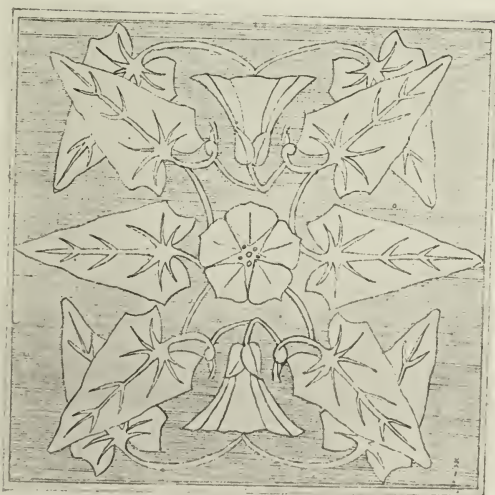
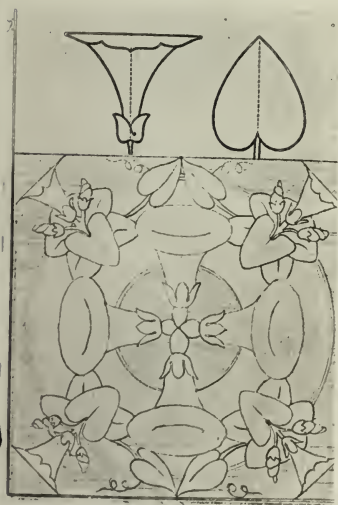
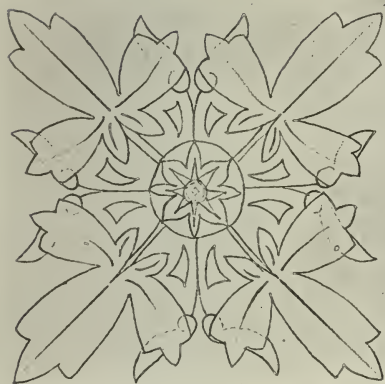
DRAWINGS FROM THE GRAMMAR SCHOOLS.

FOURTH CLASS.



DRAWINGS FROM THE GRAMMAR SCHOOLS.

FOURTH CLASS.

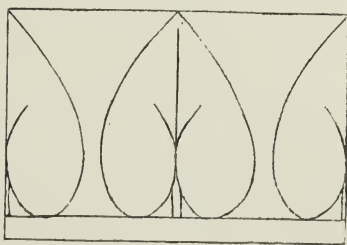
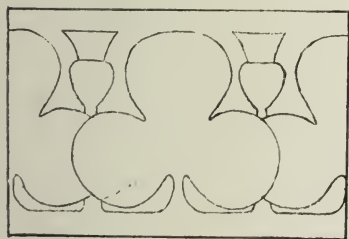
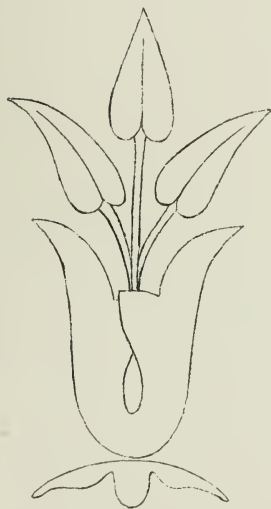
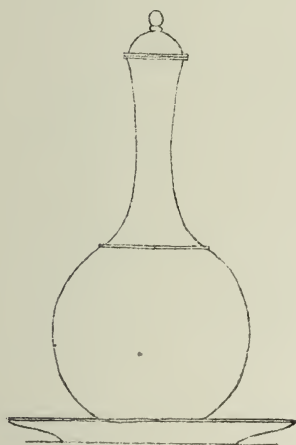
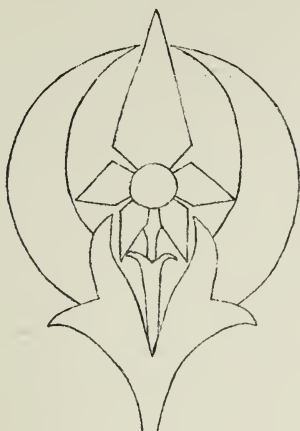
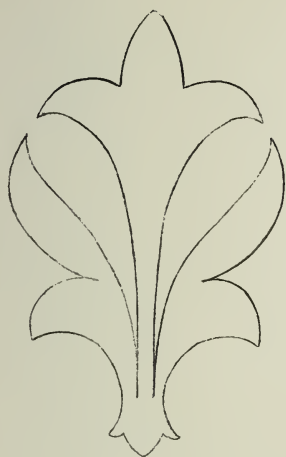


ORIGINAL DESIGNS.

Ages of Pupils, 10 to 13.

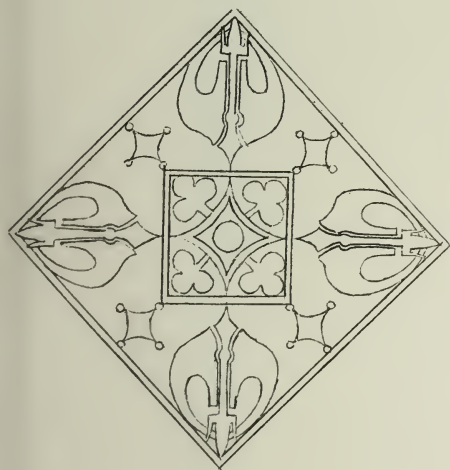
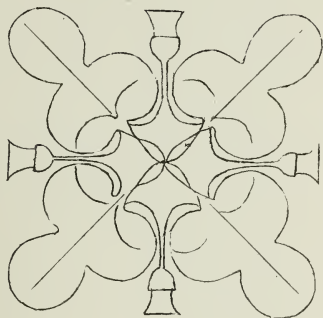
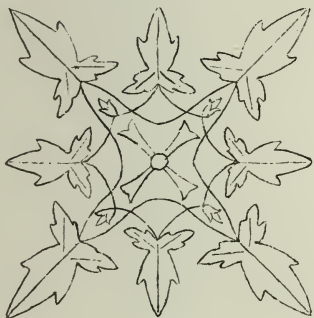
DRAWINGS FROM THE GRAMMAR SCHOOLS.

THIRD CLASS.



DRAWINGS FROM THE GRAMMAR SCHOOLS.

THIRD CLASS.



ORIGINAL DESIGNS.

Ages of Pupils, 11 to 13.

DRAWINGS FROM THE GRAMMAR SCHOOLS.

THIRD CLASS.



ORIGINAL DESIGN.

Age of Pupil not given.

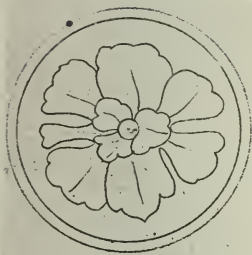
DRAWINGS FROM THE GRAMMAR SCHOOLS.

SECOND CLASS.



DRAWINGS FROM THE GRAMMAR SCHOOLS.

SECOND CLASS.



ORIGINAL DESIGN.

Age of Pupil, 14.

DRAWINGS FROM THE GRAMMAR SCHOOLS.

SECOND CLASS.



ORIGINAL DESIGN.

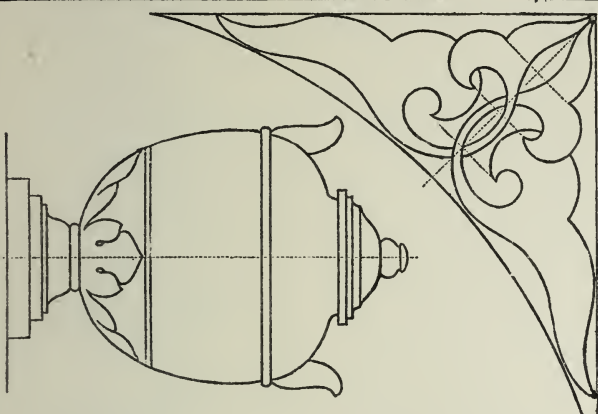
Age of Pupil, 13.

DRAWINGS FROM THE GRAMMAR SCHOOLS.

FIRST CLASS.

EXERCISE 133. An Attic Urn Ornament.

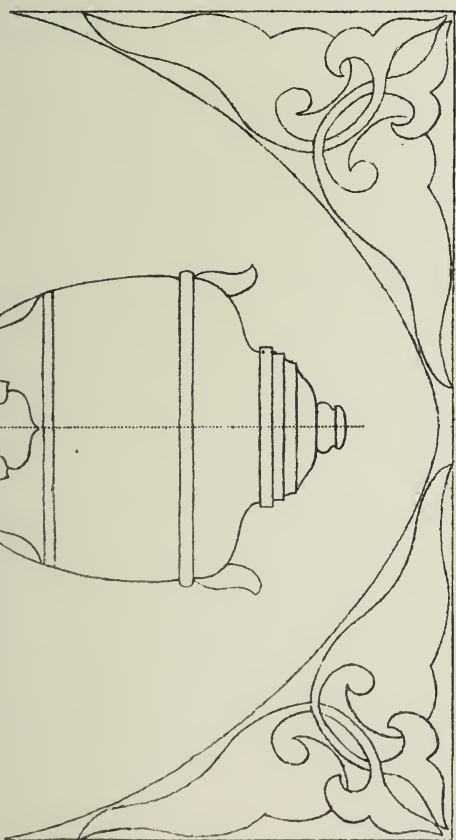
The form given in the space below is to be drawn the same size, and in the same position in the middle space. The vertical and horizontal lines containing the right angle are to be drawn first; then draw the long curve completing the enclosure of the ornament. The line bisecting the right angle which forms the central line of the ornament is next to be drawn, and lastly the ornament itself. The dotted lines crossing the central line



at right angles must be sketched in order to secure the balance of the curves.

Having drawn the example once, repeat it in the upper right-hand corner of the space, so that the two will form an arch of the flat-pointed shape. Having made the lines containing the ornament, and the central line, draw the longest curves first, which will be those springing from the angular point, and crossing the central line twice.

T. M. 288.]



EXERCISE 154. A Porcelain Vase.

Within the space formed by the arch and on the central line which divides the central and right spaces, draw the vase. Increase its height one inch and its size proportionally throughout. Mark on the central line the points where the horizontal lines cross it, noticing the proportions of the central lines between the horizontal ones. The handles and the ornament will have to be added when the general outline has been corrected and approved.

[T. M. 216.]

EXERCISE 162. IVY-LEAF FOLIAGE.

The conventional, or generalised, ivy leaf having been drawn for the purpose of design, the pupil may now attempt a spray of the natural foliage. This is drawn from a specimen of the wall ivy; the leaves being shorter than those of the hedge ivy, which has been used in the design. In copying this, the stem on which the leaves grow should be indicated faintly, even though the parts hidden by the leaves will have to be erased afterwards. This will enable the pupil to fix the



position of the leaves relatively to the stem. The midribs of the leaves should be drawn next, and the edges added. Thus the spray will be built up systematically. The same method should be adopted in drawing foliage from nature, which the pupil is advised to practice. In this example the thickness of the lines varies, those representing the veins being finer and more delicate than the outlines of the leaves. The double lines of the midribs end in a single line near the points of the leaves. The short lines on the stem are placed there to indicate its roundness.

[T. N. 304.]

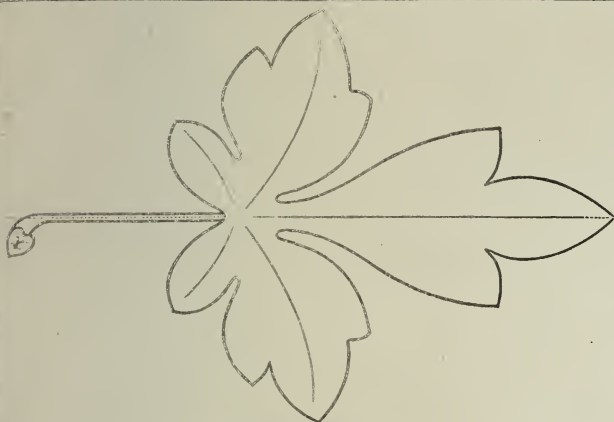


DRAWINGS FROM THE GRAMMAR SCHOOLS.

FIRST CLASS.

EXERCISE 1st. THE MAPLE LEAF.

The maple leaf has already been drawn to fill a square. Its general shape, therefore, is known to the pupil. In this exercise it is proposed to apply it in filling a circle. Two or three sizes may be used; and the lower lobes may be omitted from the smallest, if thought desirable.



Draw two straight lines of equal length, at right angles, and crossing each other at their common centre. Through their extremities draw a circle. Determine the number of parts into which the circle is to be divided, and the number and size of the leaves to be used. Try the effect of the design in one quarter of the figure before applying it to the other quarters.

[T. M. 122, 314.]



EXERCISE 1st. DESIGNING.

Using the maple leaf as a subject, design a pattern for the rectangle, which shall consist of upright leaves, repeated at any agreeable distance from each other. Let the stems of three upright leaves grow from a common horizontal stem or branch near the bottom of the space running completely across the rectangle. In the square design any original combination, making it as much as possible different in treatment from that shown in Ex. 134.

[T. M. 309, 310.]

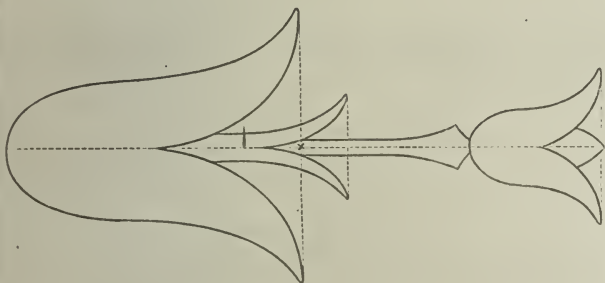


DRAWINGS FROM THE GRAMMAR SCHOOLS.

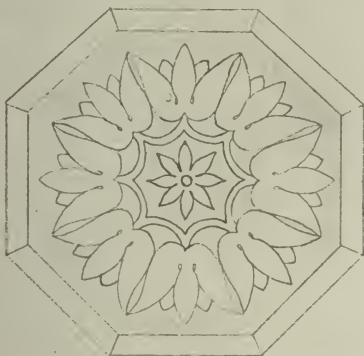
FIRST CLASS.

EXERCISE 149. THE LOTUS ORNAMENT.

The lotus or lily shape is one of frequent occurrence in ornament. Two forms of it are here given, — the husk at the bottom, and a flower form at the top. The husk and stem between the two are the means of connection. The only simple proportion in this diagram is the division of the central line, where the stem occurs, into two equal parts.

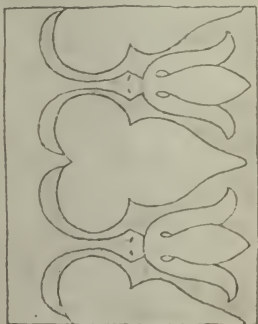
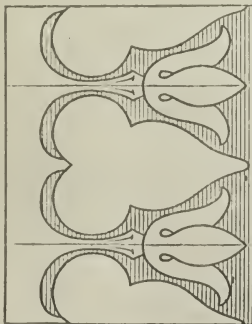


In the space below, design a new combination of the forms, using the materials given. Any division of the central line may be resorted to, and the larger form may be decreased or increased in size; or the ornament may be enclosed in a geometrical form of any character selected by the pupil. Ex. 150 is taken from this, but must not in this lesson be imitated. [T. M. 315.]



EXERCISE 150. ORNAMENTAL DESIGN.

Copy the design, the same size as the original, in the space below. Central lines will be required for each flower and leaf, and all must be outlined carefully before the half-tint of parallel lines is made. The motive of this design has been obtained from the forms of Ex. 149, and may suggest how they could be varied and treated in another combination. [T. M. 289.]

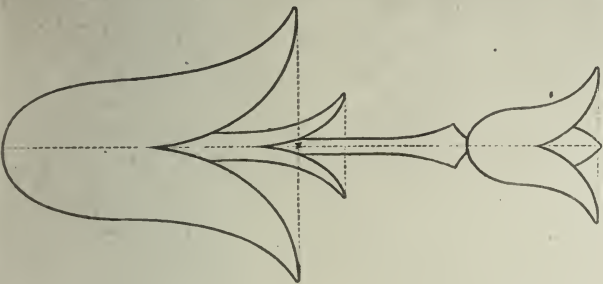


DRAWINGS FROM THE GRAMMAR SCHOOLS.

FIRST CLASS.

EXERCISE 149. THE LOTUS ORNAMENT.

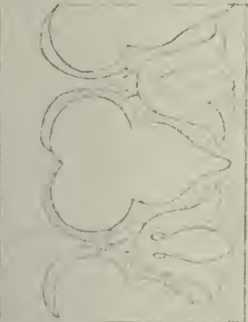
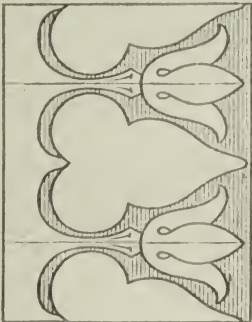
The lotus or lily shape is one of frequent occurrence in ornament. Two forms of it are here given,—the lily at the bottom, and a flower form at the top. The lily and stem between the two are the means of connection. The only simple proportion in this diagram is the division of the central line, where the stem occurs, into two equal parts.



In the space below, design a new combination of the forms, using the materials given. Any division of the central line may be resorted to, and the larger form may be decreased or increased in size; or the ornament may be enclosed in a geometric form of any character selected by the pupil. Ex. 150 is taken from this, but must not in this lesson be imitated. [T. M. 818.]

EXERCISE 150. ORNAMENTAL DESIGN.

Copy the design, the same size as the original in the space below. Central lines will be required for each flower and leaf, and all must be outlined carefully before the half-line of parallel lines is made. The motive of this design has been obtained from the forms of Ex. 149, and may suggest how they could be varied and treated in modern combination. [T. M. 289.]



DRAWINGS FROM THE GRAMMAR SCHOOLS.

FIRST CLASS.

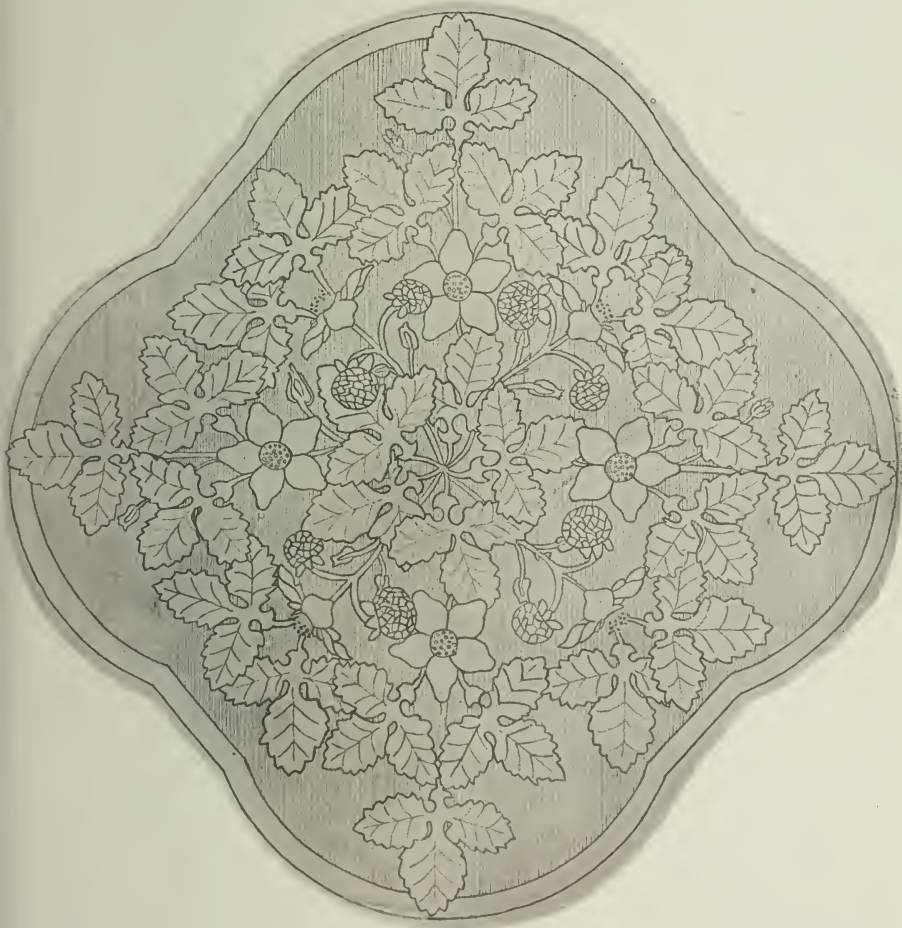


ORIGINAL DESIGN.

Age of Pupil, 15.

DRAWINGS FROM THE GRAMMAR SCHOOLS.

FIRST CLASS.

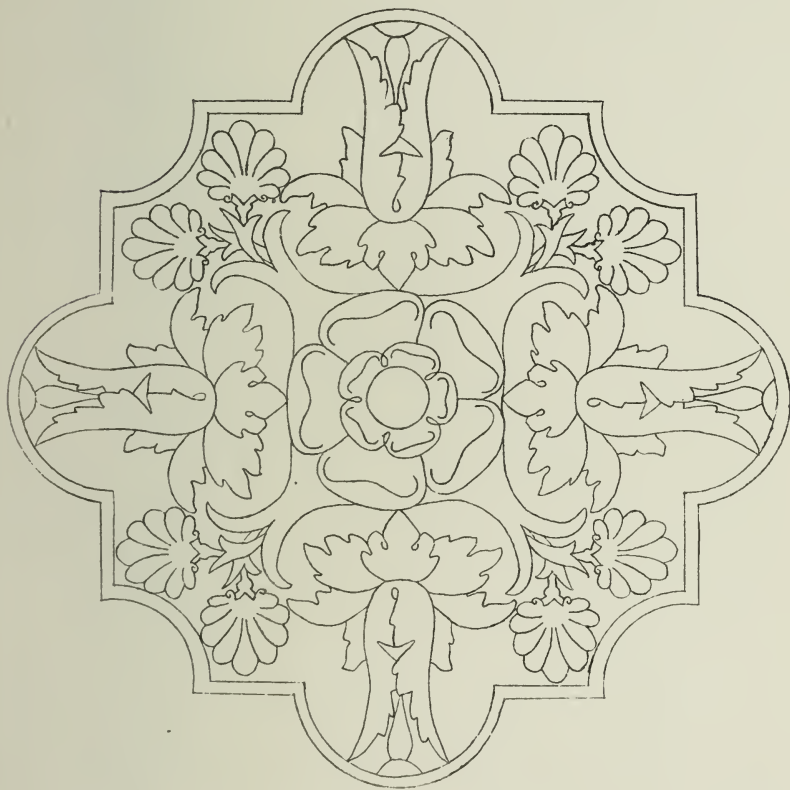


ORIGINAL DESIGN.

Age of Pupil, 15.

DRAWINGS FROM THE GRAMMAR SCHOOLS.

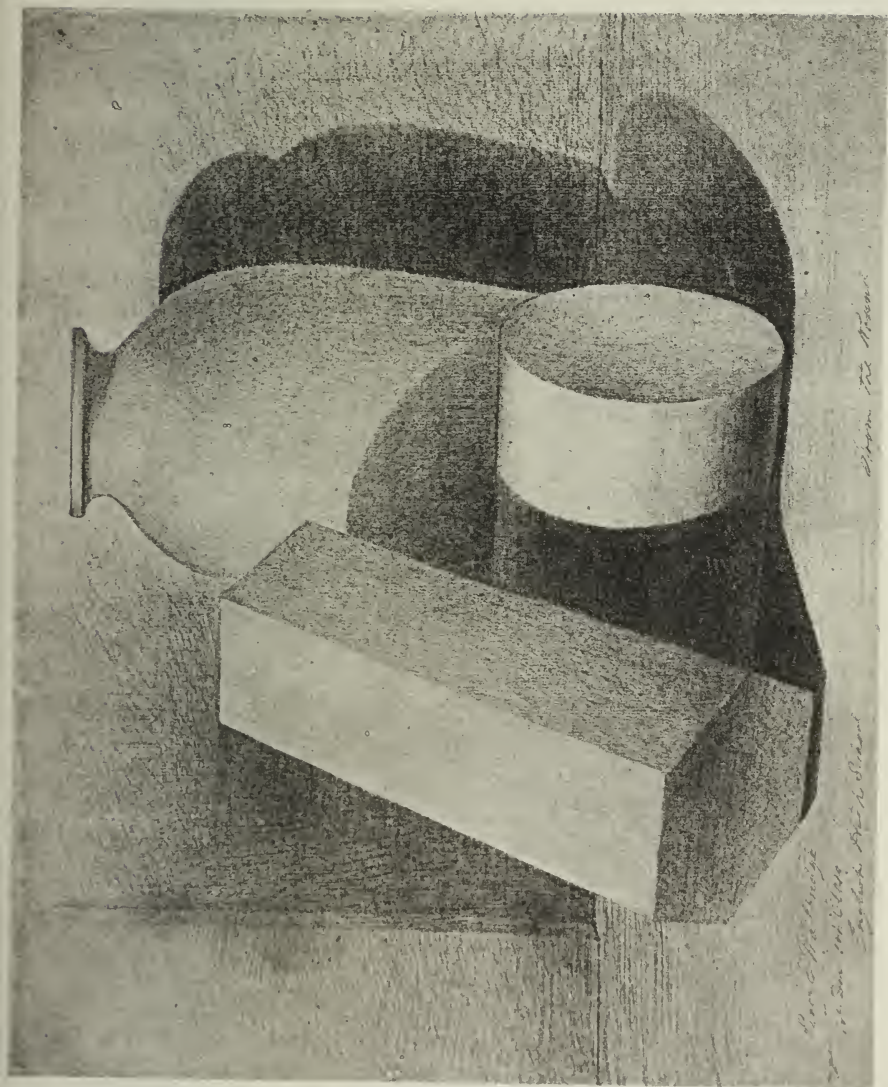
FIRST CLASS.



ORIGINAL DESIGN.

Age of Pupil, 15.

DRAWINGS FROM THE HIGH SCHOOLS.



MODEL AND OBJECT DRAWING SHADED FROM THE SOLID MODELS.

DRAWINGS FROM THE HIGH SCHOOLS.



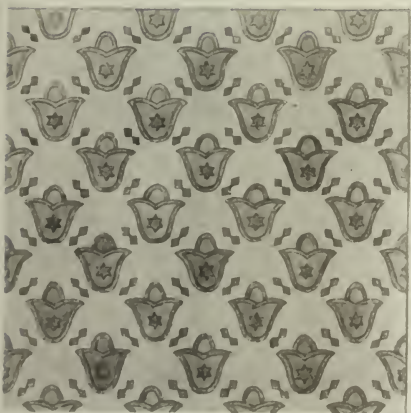
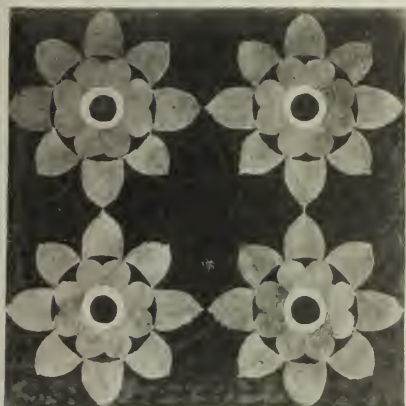
FREELAND SHADED FROM THE CAST.

DRAWINGS FROM THE HIGH SCHOOLS.



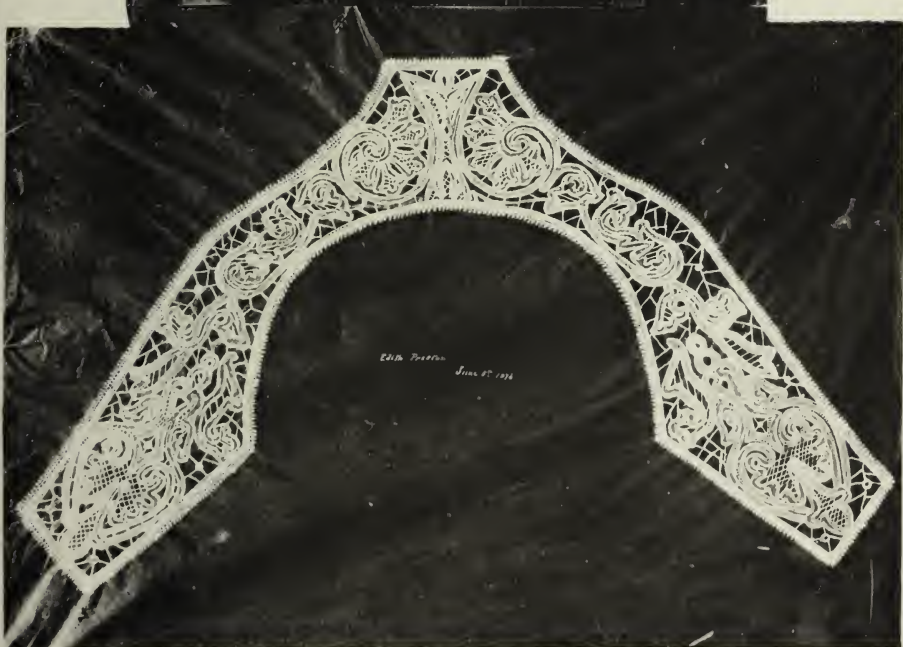
HUMAN FIGURE SHADED FROM COPY.

DRAWINGS FROM THE HIGH SCHOOLS.



ORIGINAL DESIGNS FOR WALL PAPER AND TILES.

DRAWINGS FROM THE HIGH SCHOOLS.



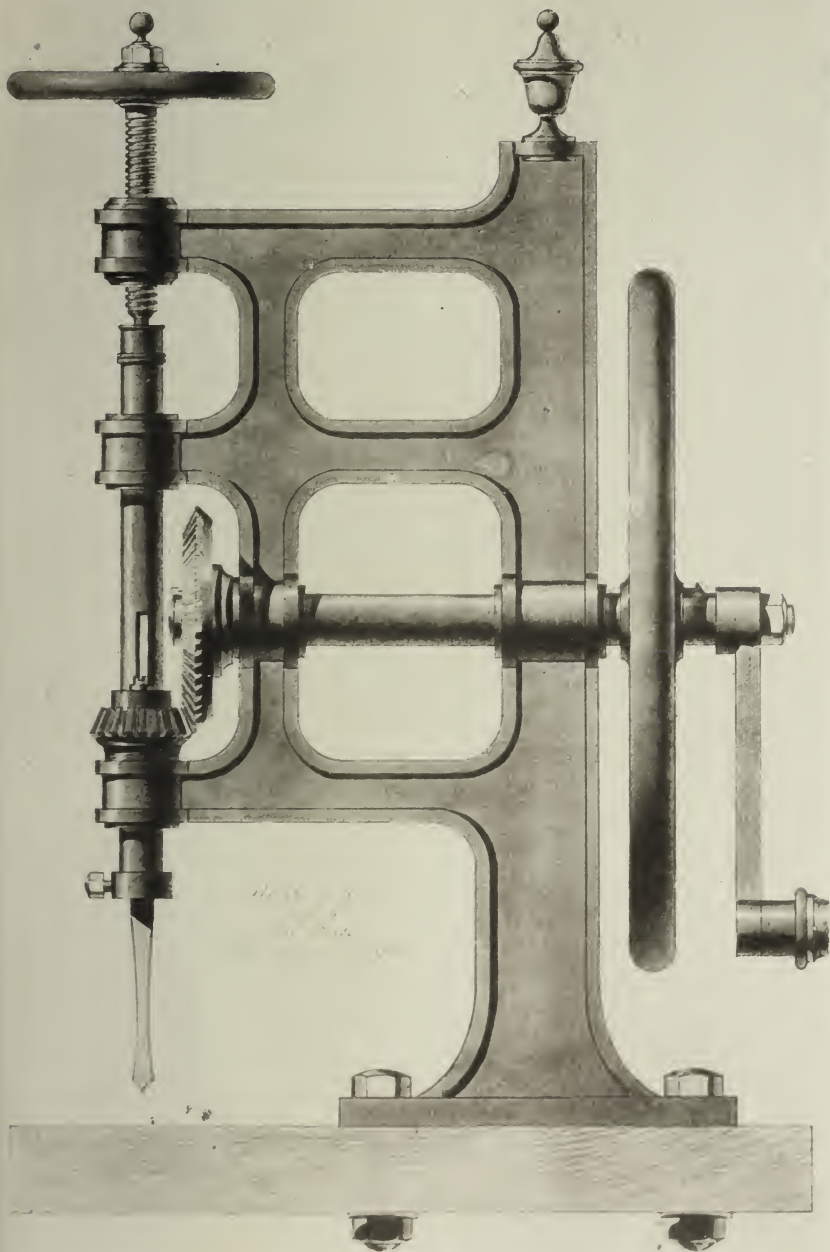
ORIGINAL DESIGNS FOR LACE COLLARS.

DRAWINGS FROM THE HIGH SCHOOLS.



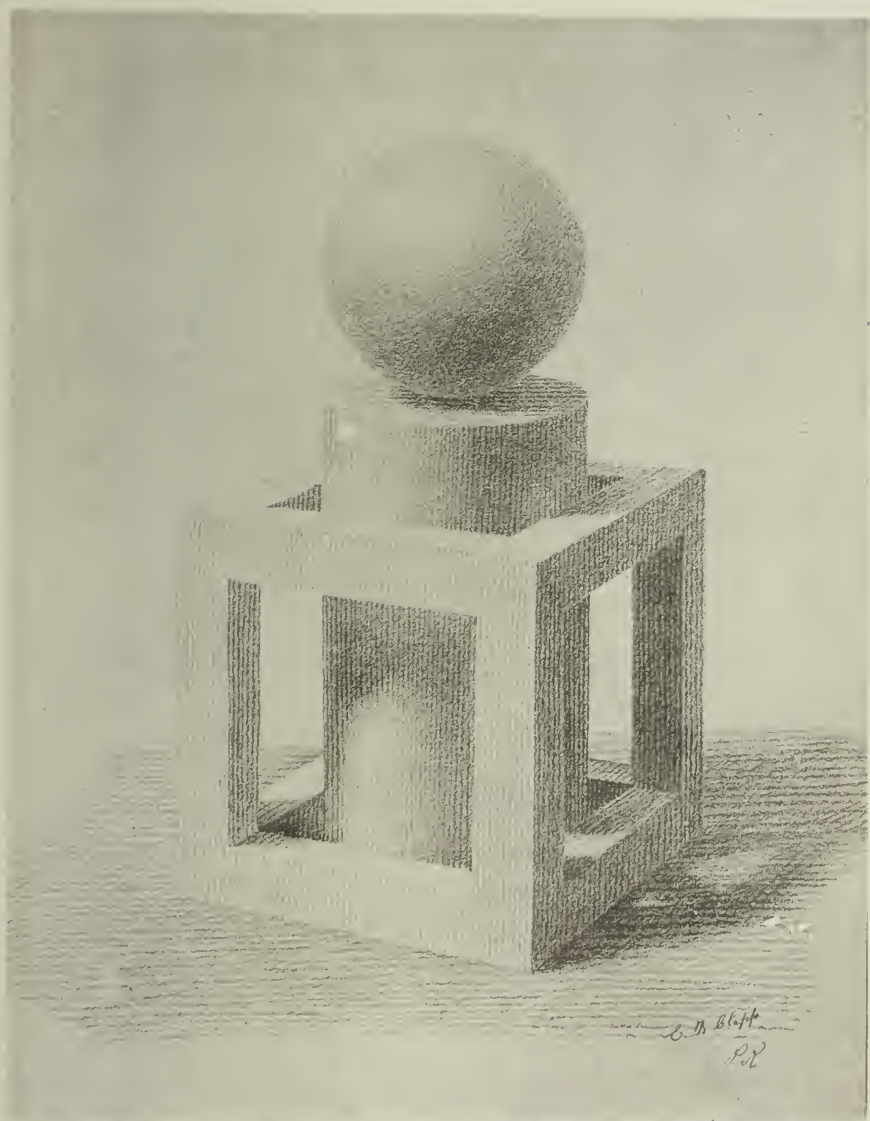
DESIGNS FOR CHINA PLATES.

DRAWINGS FROM THE HIGH SCHOOLS.



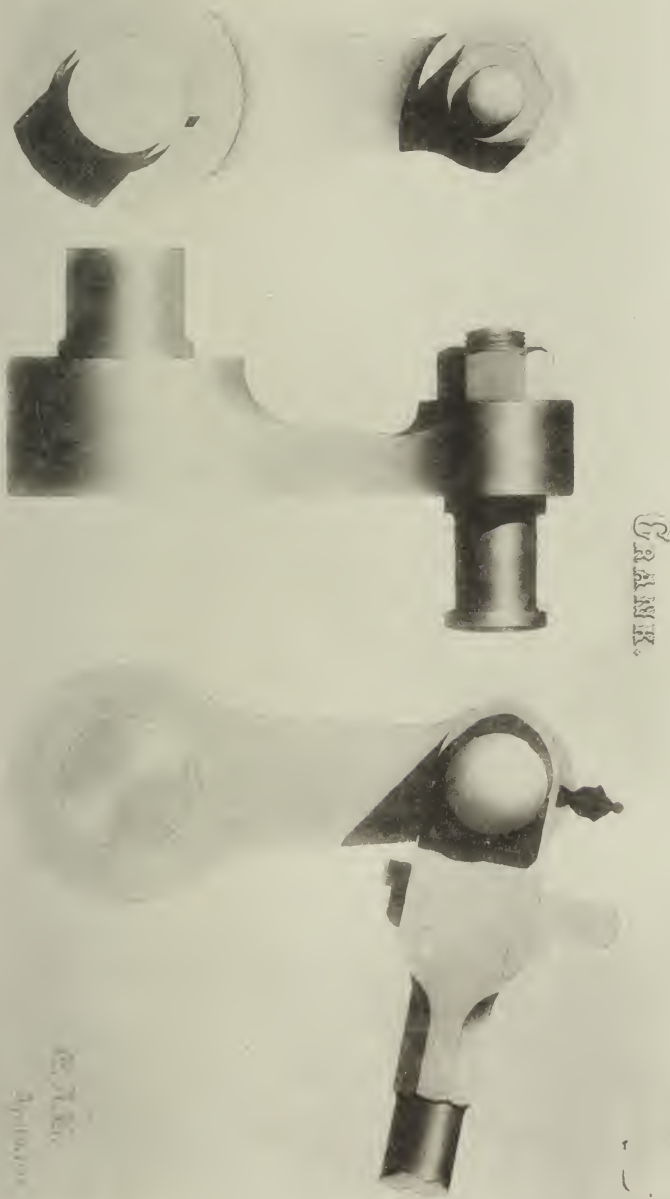
MECHANICAL DRAWING FROM COPY.

DRAWINGS FROM THE EVENING SCHOOLS.



MODEL DRAWING SHADED FROM THE SOLID.

DRAWINGS FROM THE EVENING SCHOOLS

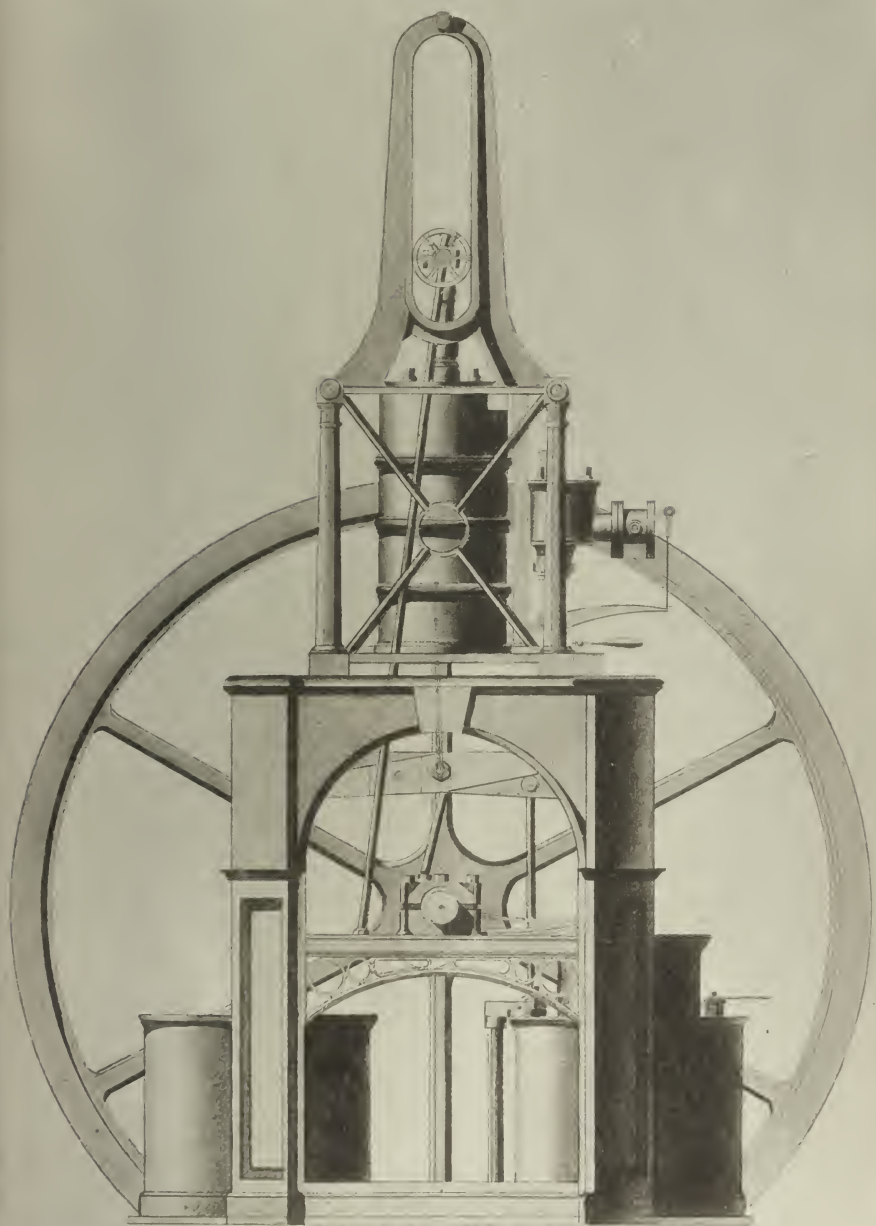


MACHINE DRAWING FROM COPY.

DRAWINGS FROM THE EVENING SCHOOLS.

Occupation Student.

STATIONARY ENGINE.



MACHINE DRAWING FROM COPY.

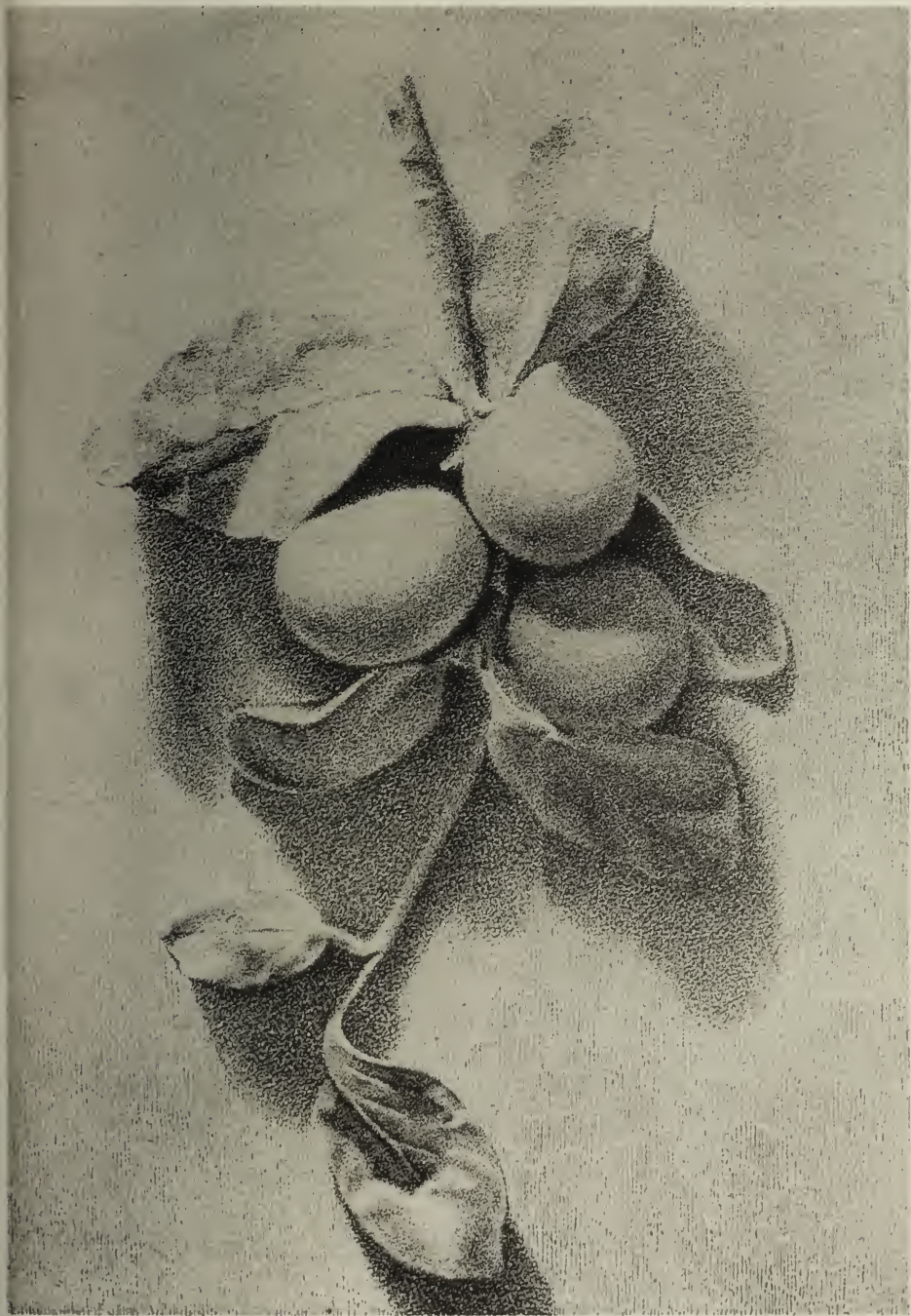
DRAWINGS FROM THE EVENING SCHOOLS.



FREEHAND SHADED FROM COPY.

DRAWINGS FROM THE EVENING SCHOOLS.

Occupation: Lithographer.



FREEHAND SHADED FROM THE CAST.

DRAWINGS FROM THE EVENING SCHOOLS.



FIGURE DRAWING FROM COPY.

DRAWINGS FROM THE EVENING SCHOOLS.

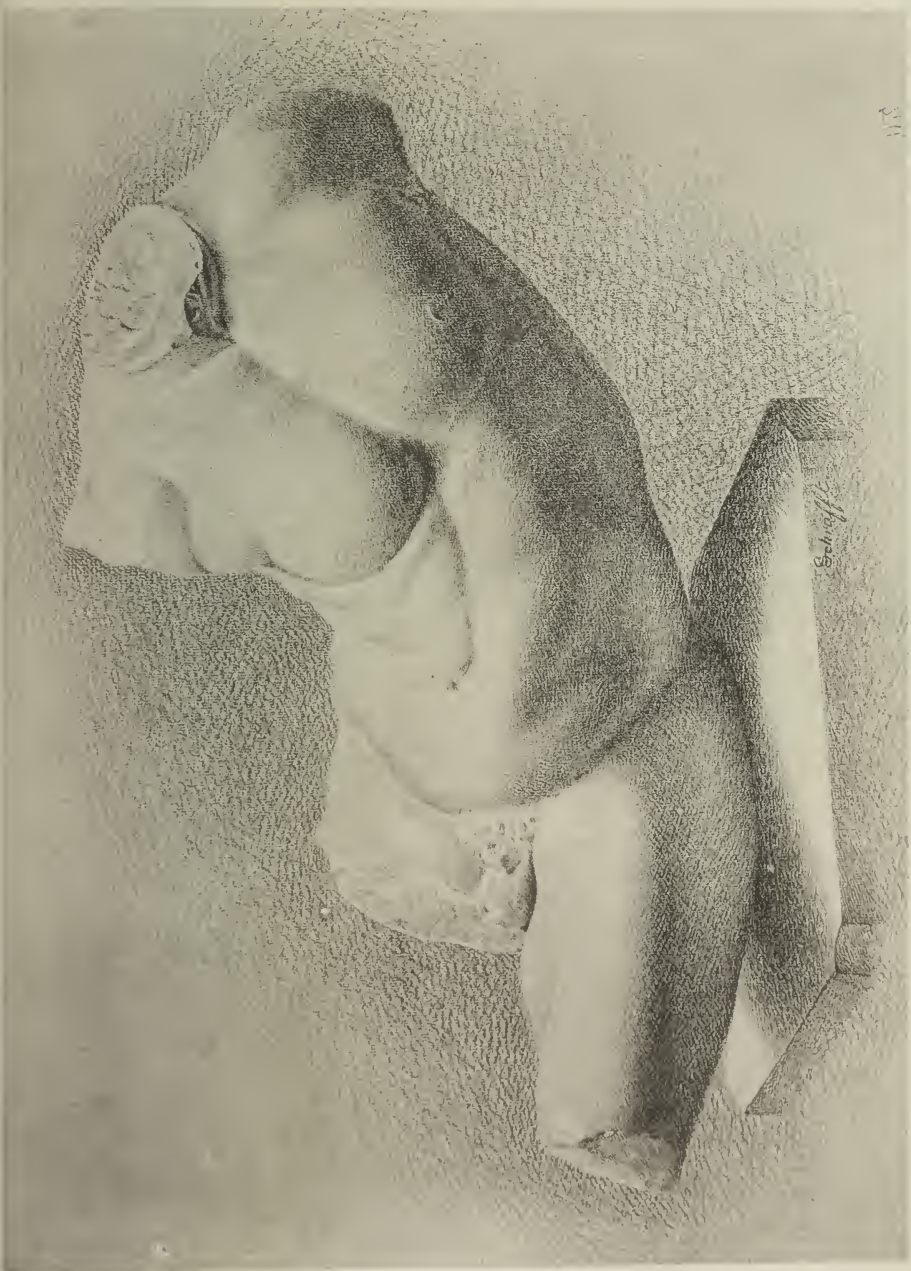
Occupation Lithographer.



FREEHAND SHADED FROM THE CAST.

DRAWINGS FROM THE EVENING SCHOOLS.

Occupation Lithographer.



FREEHAND SHADED FROM THE CAST.

DRAWINGS FROM THE EVENING SCHOOLS.

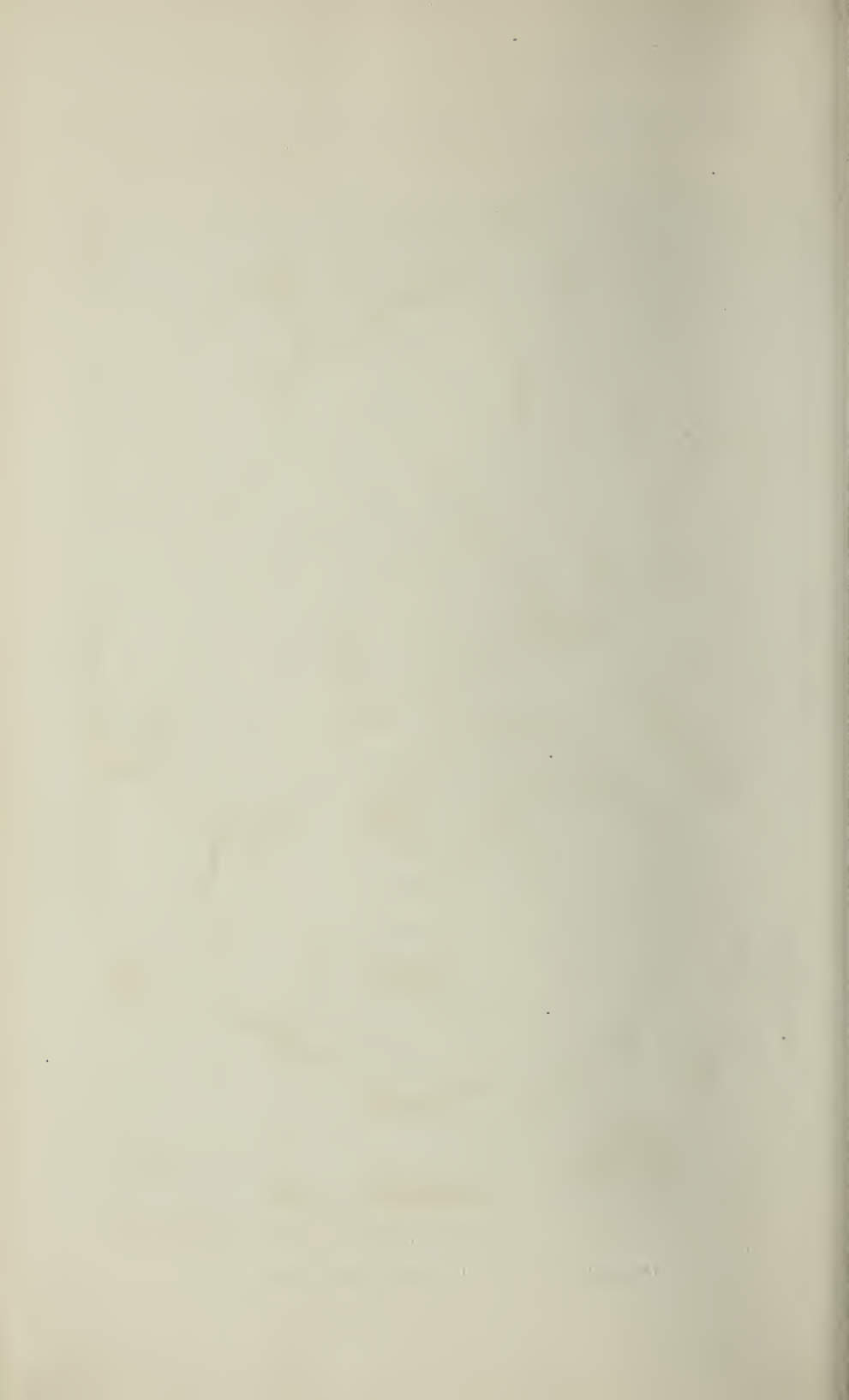


ORIGINAL DESIGN.—Pen and Ink Sketch.

DRAWINGS FROM THE EVENING SCHOOLS.



ORIGINAL DESIGNS FOR CEILING.—Pen and Ink Sketch.



DRAWINGS FROM THE EVENING SCHOOLS.

Occupation Student.



FREEHAND DRAWING FROM CAST.

DRAWINGS FROM THE EVENING SCHOOLS.

Occupation Student.



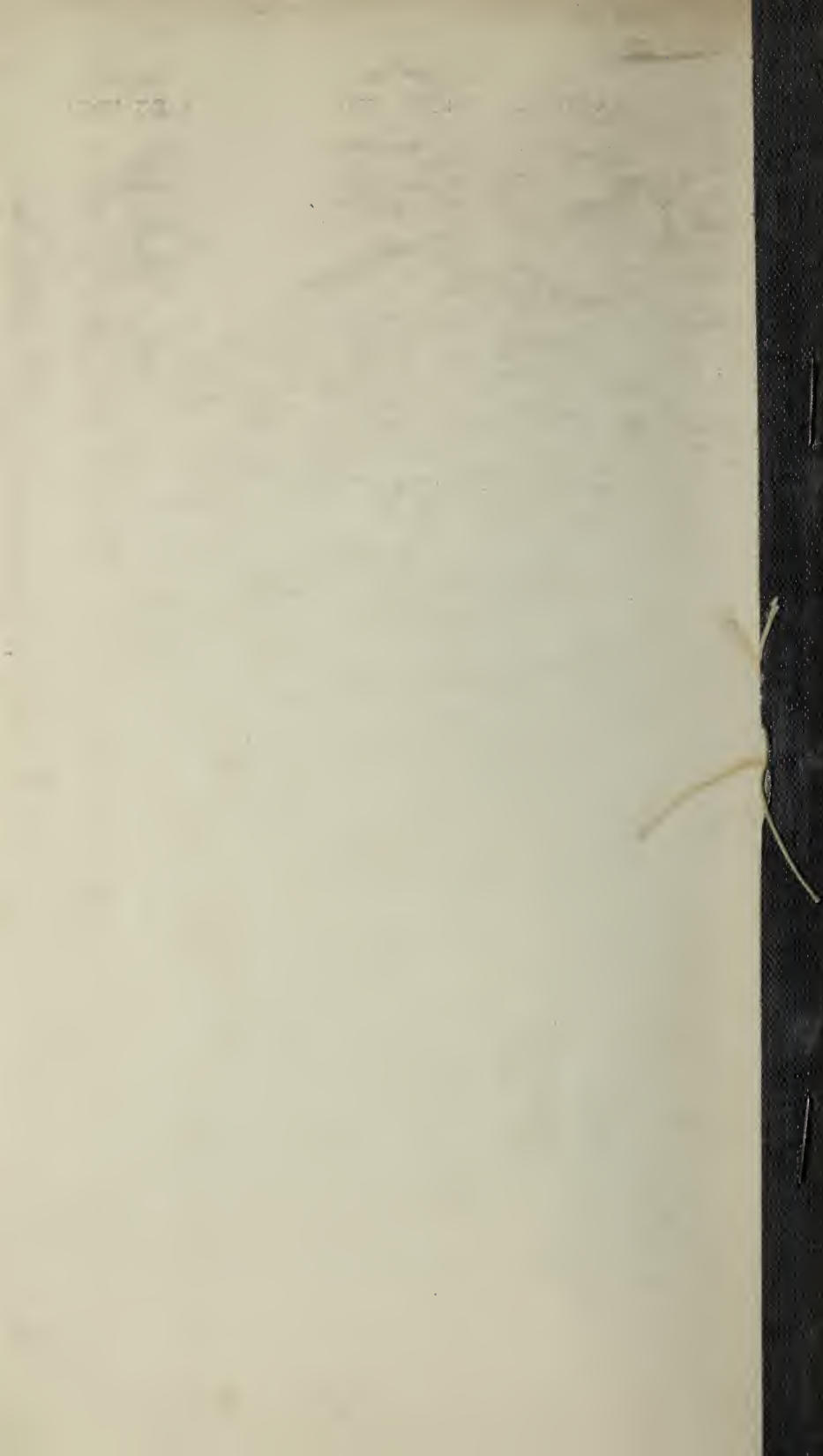
ORIGINAL DESIGN FOR A TOWN HALL.—Front Elevation.

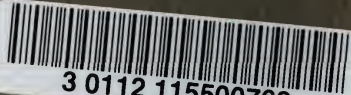
DRAWINGS FROM THE EVENING SCHOOLS.

Occupation Student.



DESIGN FOR A TOWN HALL.—Side Elevation.





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